

SWIFT *at*
350

Lost and Found

GULLIVER'S TRAVELS

and other stories



No. 1

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A Letter to the PUBLISHER of this Most AGREEABLE if UNTOWARD Publication

Sir,

The Dunces, of which there is a surfeit of Number in my present Dwelling, say that a Man sleeps soundest when he is Dead. This is a speech of Nonsense. I can say this with Surety for my Life and Works have been most busy since I vexed the World. The great Actor of ev'ry Age has dared to Personate my Gulliver. Why, the leading Man of this Present time, so far as I can understand the Matter, J—k B—k of Hollywood, has, I am told, made a most Buffooning Man Mountain. He is welcome to the Part. It is the men of my own Satiric Trade that fail me. The World honours me too kindly. It is the unkind I seek; for they are Honest.

In this my 350th Year, of which the vast majority have been spent in this my present Dwelling (no more of that, sir), the World is celebrating with too much kindness the Life and Works of the good old Dean. Imagine now as the People of Dublin, my home, clap in my Honour Ev'ry Hour of Ev'ry Day – forgetting to live or breathe or eat. Taverns sing daily and nightly the Name of S—t, forgetting their Families at Home. Churches bustle with the nodding Reverent, warm and unafraid. Politicians cower in the corner, afraid of my clumsy successors in the Art of Vexing (bring back the good old Dean, they cry – he knew how to Bite us without leaving a Mark).

But, see this: it is a city to which I am wholly a stranger that Honours me Most Truly. I have it on good Authority from a most Learned Duncie (if you catch my meaning by that incongruous configuration, sir), one D—l C—k, formerly of Suffolk but now seated in the merry North, that Dundee notes me with more Passion than most in the World. Imagine it now, sir: the Presbyterians scowling with infuriated laughter at my Tale of a Tub, a most ingenious pamphlet, think you not? Unmarried women of birthing age shocked and awed at my contentious delight, *A Modest Proposal*. They read *Gulliver's Travels* – who does not? But do they understand it Truly? Do they take Delight in the picture of the Red Yahoos plighting them? Surely they find Truth and not a little Entertainment in even just one of my snapping Couplets, if they have a Mind for Poetry.

See this, though: it is not in Verse, nor Prose, nor Lives, that the people of Dundee honour me. But they do so in a biting Comic. I am not a stranger to this Most Striking Form. Who has not enjoyed the devilish Prints of William Hogarth? Is Thomas Rowlandson not a fit Model for Wit of ev'ry Age? And what about James Gillray? He is no Fool. In short, I find myself curious about the Comic – a most unforgiving, fantastical Mirror. I ask your Contributors one Favour: paint me kindly. Like a Giant's Nose, there are many gems to be picked if one has a Talent for the Picking – pick the Right one. And Bite, sir, Bite without leaving a Mark.

The Rev. Dr Jonathan Swift, D. D.

DRUNK GENIE



Starring
Donald Trump



YOUR WISH IS
MY COMMAND



I WISH
AMERICA WAS
GREAT AGAIN!



BE
CAREFUL
WHAT YOU
WISH FOR!

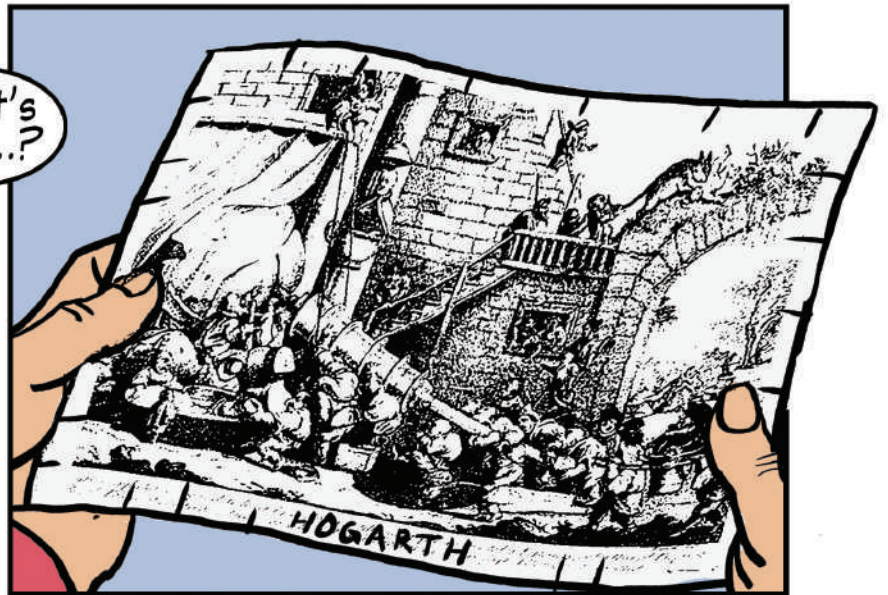


Andrew Math

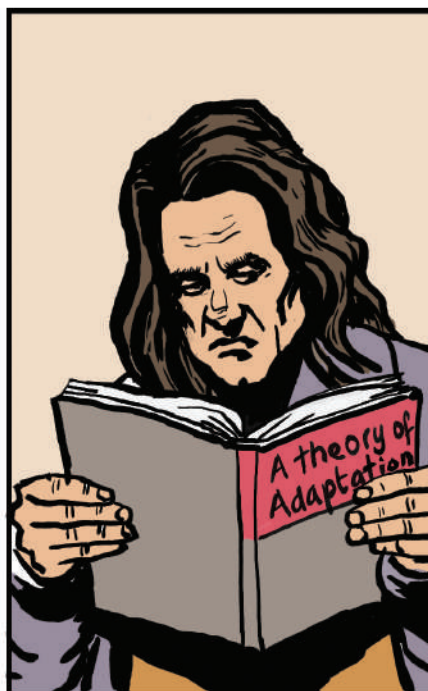
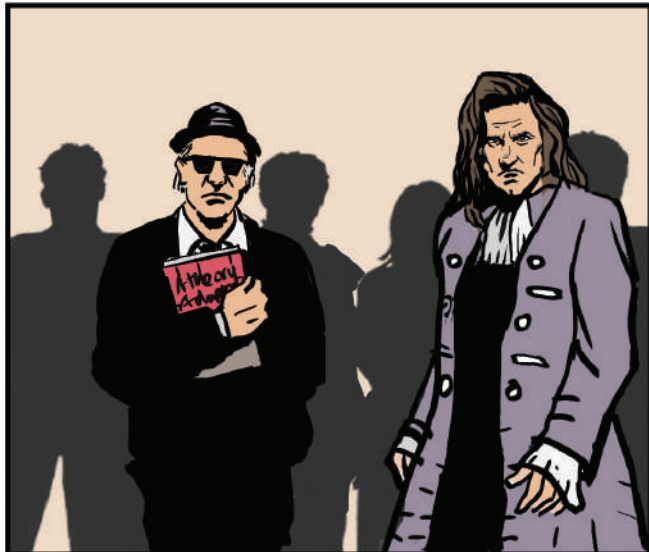


THE BORROWERS













TRUMP CRISIS

By Sen



LATER!



HOURS LATER!



THE 9TH VOYAGE

NOT
AGAIN!



THE 53RD VOYAGE

I DON'T
UNDERSTAND.
AGAIN?



THE 56TH VOYAGE

HOW DO
I STOP
THIS?

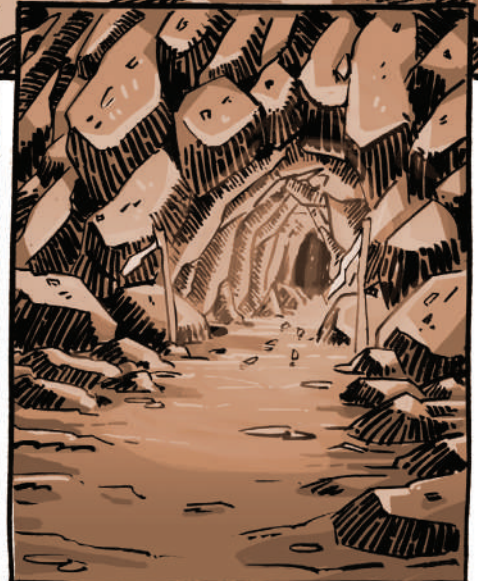
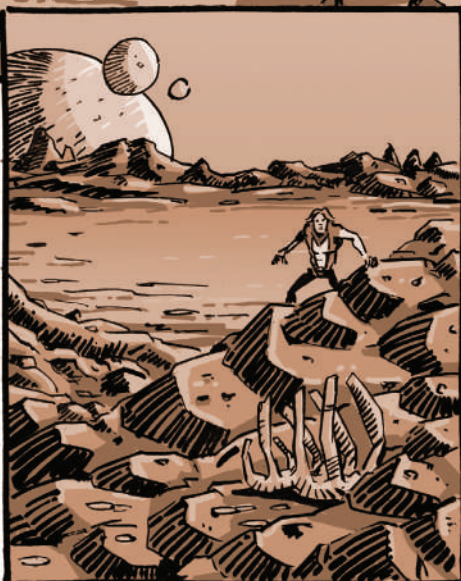
MY
GOD HAS
FORSAKEN
ME.



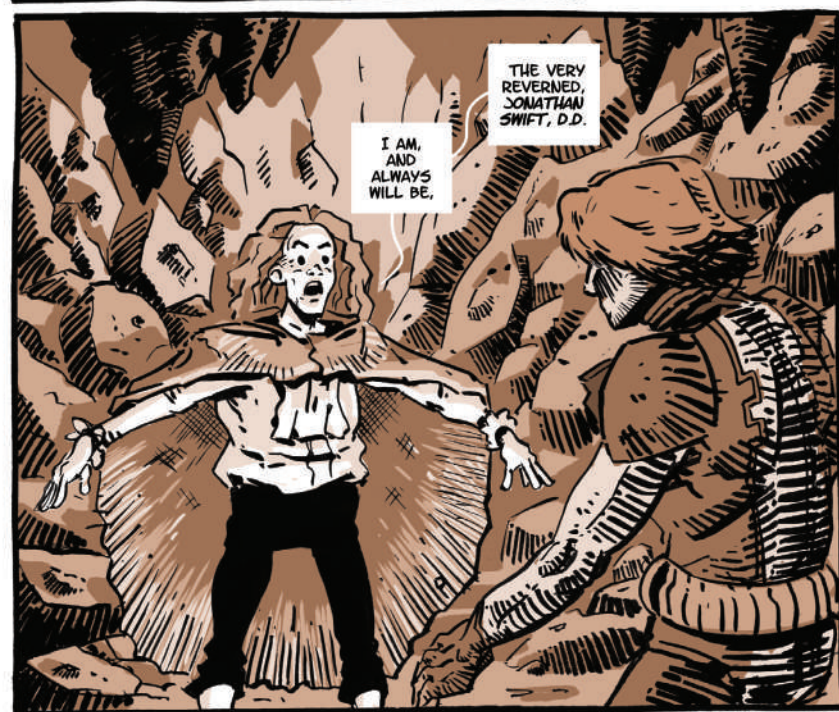
THE 72ND VOYAGE

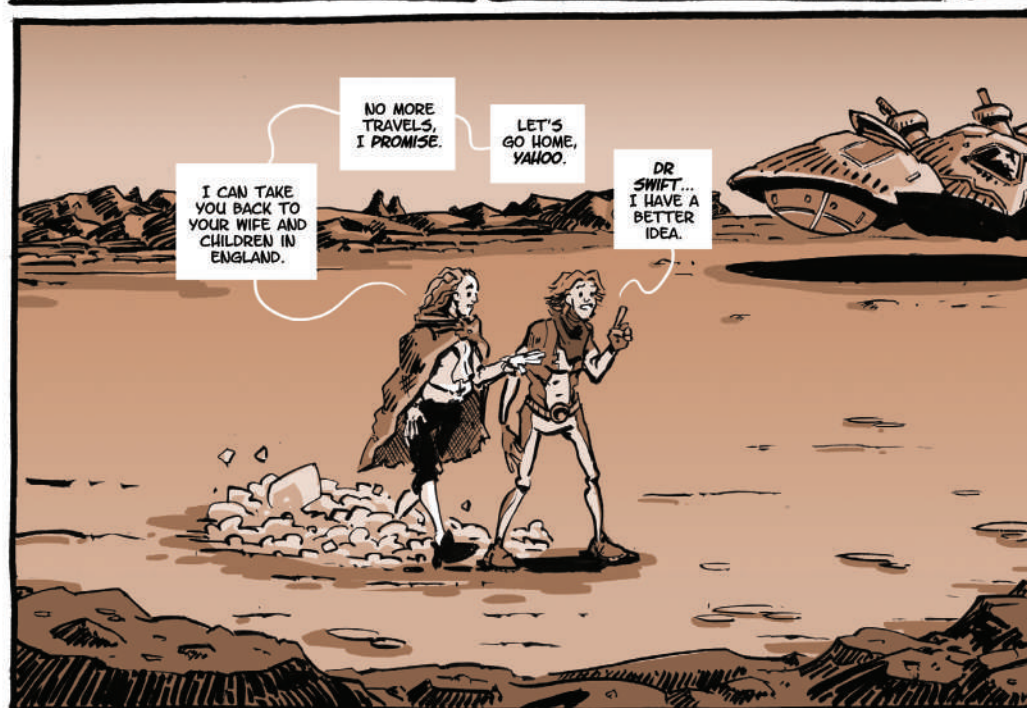
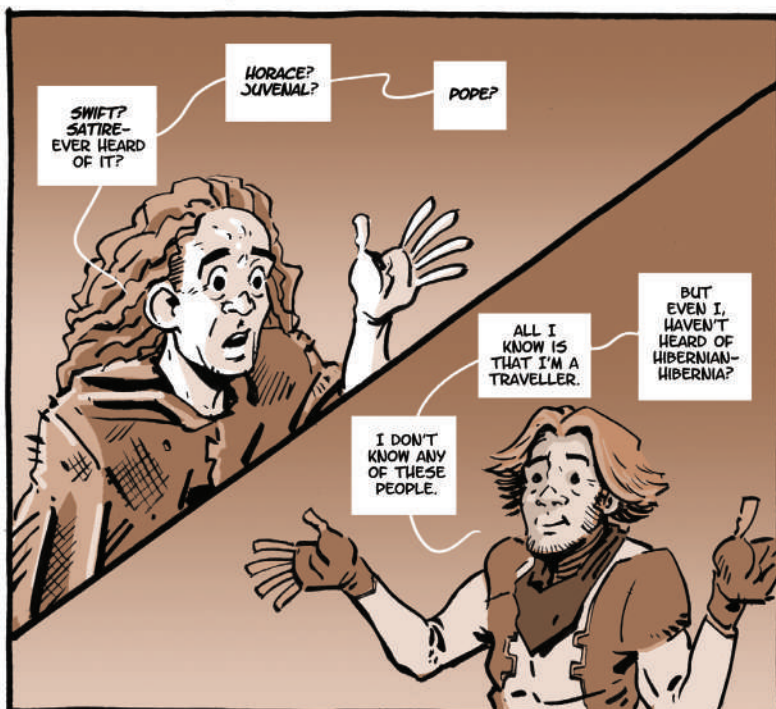
NO
MORE!

NO
MORE!









the infinite voyage

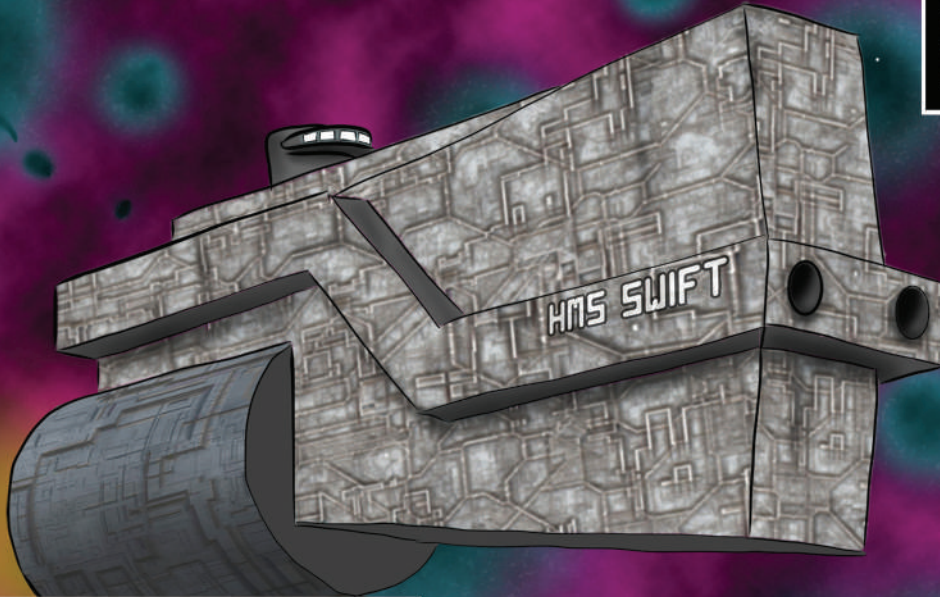


DIMENSIONS

BY COLIN MAHWELL

CAPTAIN'S LOG:

FOR THE PAST TWO DAYS WE'VE BEEN TRYING TO NAVIGATE THE UNCHARTED LILLIPUT NEBULA...



I SAY 'TRYING' BECAUSE OUR SENSORS HAVE FAILED AND WE'VE HAD NO SUCCESSFUL COMMUNICATIONS SINCE WE ENTERED THESE CLOUDS. TO SAY THE CREW IS UNEASY, IS AN UNDERSTATEMENT.



CAPTAIN GULLIVER, I'M PICKING UP INTERMITTENT ECHOES. IT'S LIKE A WHOLE FLEET OF SHIPS DEAD AHEAD.

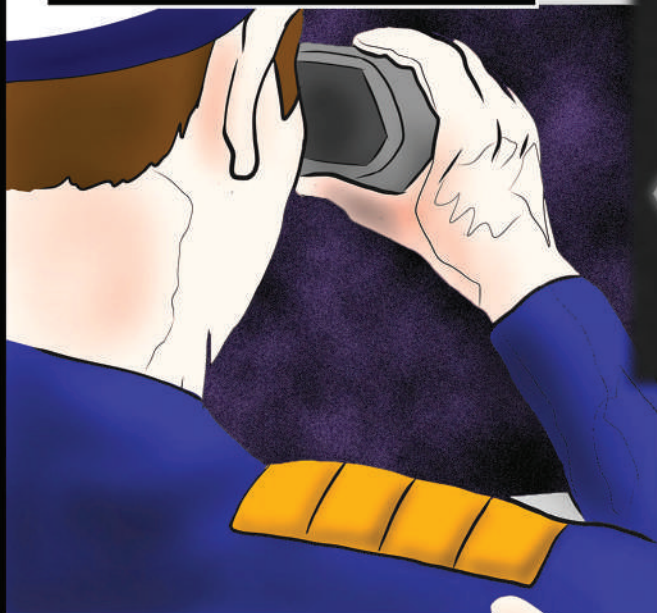


MAINTAIN HEADING AT QUARTER POWER. ALL HANDS TO THE VISUAL OBSERVATION STATIONS.



I SWEAR THERE'S SOMETHING THERE...

THERE IT IS AGAIN...
TALL, THIN SHAPES.

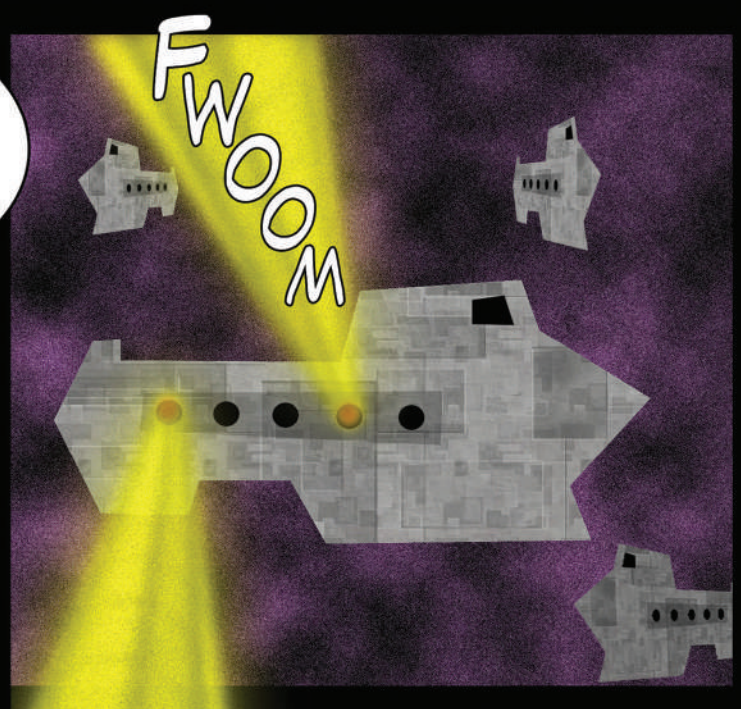


GREAT SCOTT!
WHERE DID THEY
COME FROM?

RED ALERT!
RAISE THE
SHIELDS!



BRACE
YOURSELVES
WE'RE UNDER
FIRE!

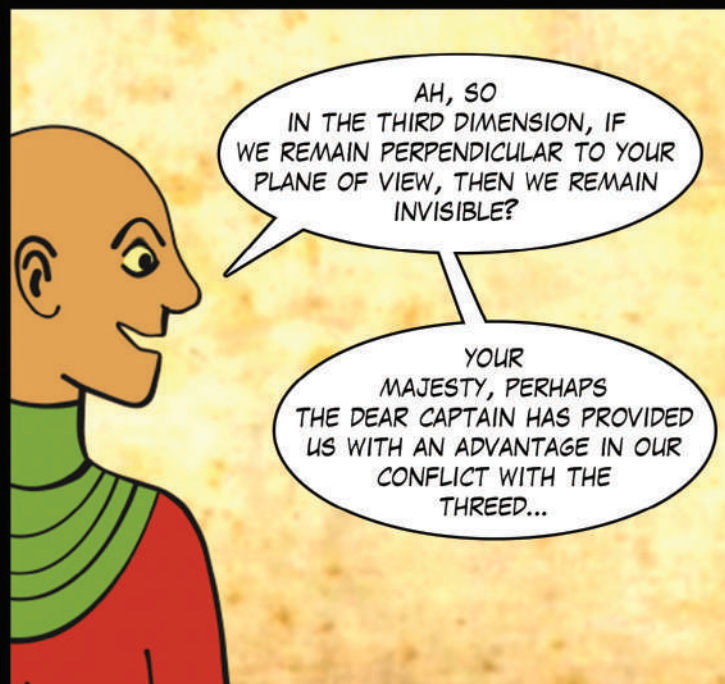
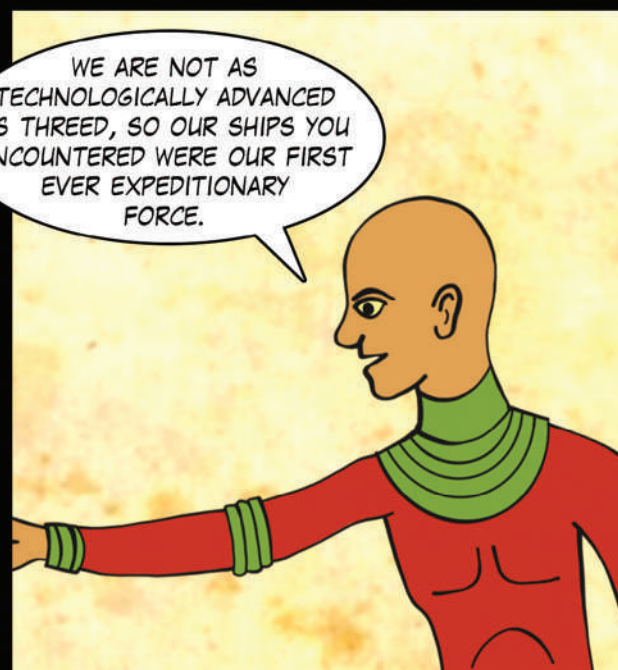
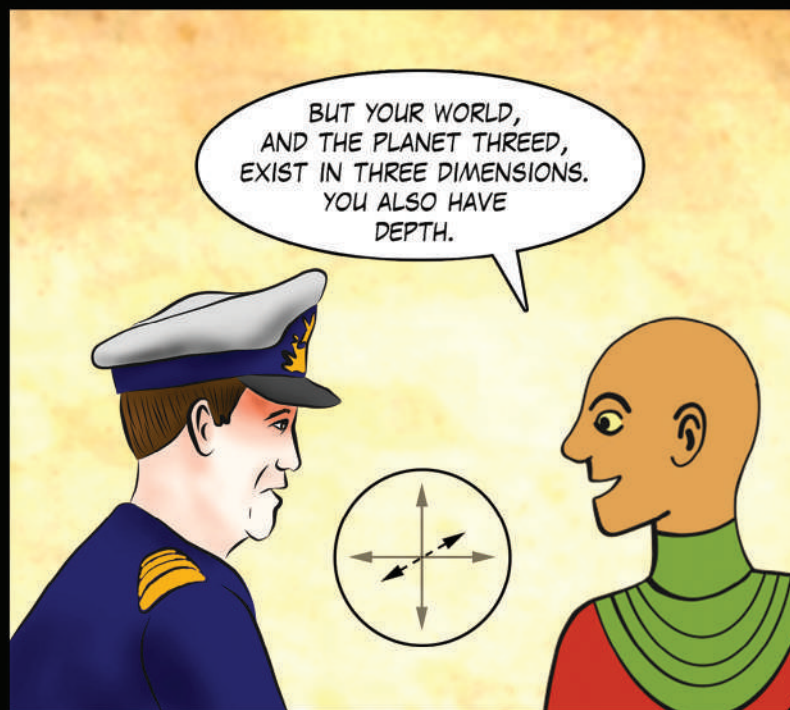
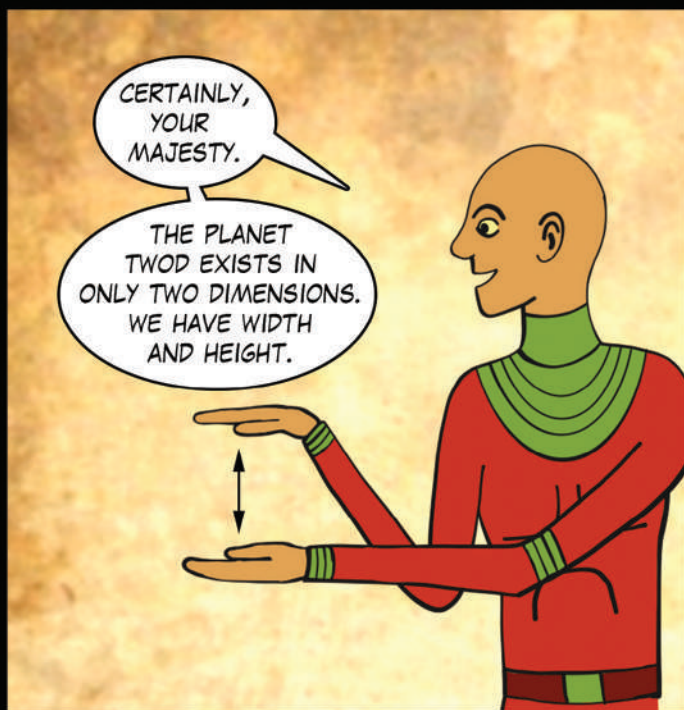


WAKE UP

WAKE UP CAPTAIN

WAKE UP





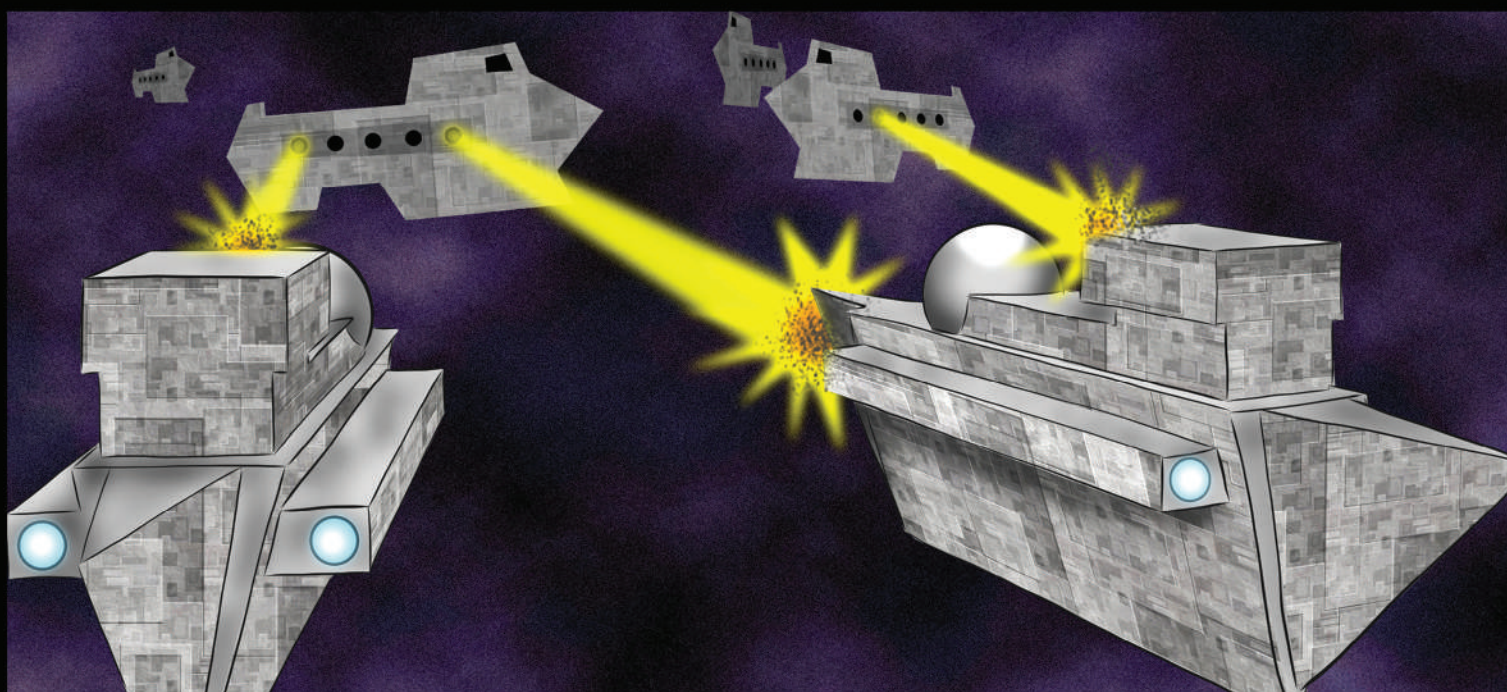
THE PLANET THREEED...

HELMSMAN, TAKE US
TOWARDS THOSE THREEED BATTLESHIPS.
LET'S DRAW THEM AWAY FROM
THE PLANET.

AYE, AYE,
CAPTAIN.

THEY'VE
TAKEN THE BAIT
AND ARE GIVING
CHASE.

NOW, ADMIRAL,
UNLEASH YOUR
SHIPS!

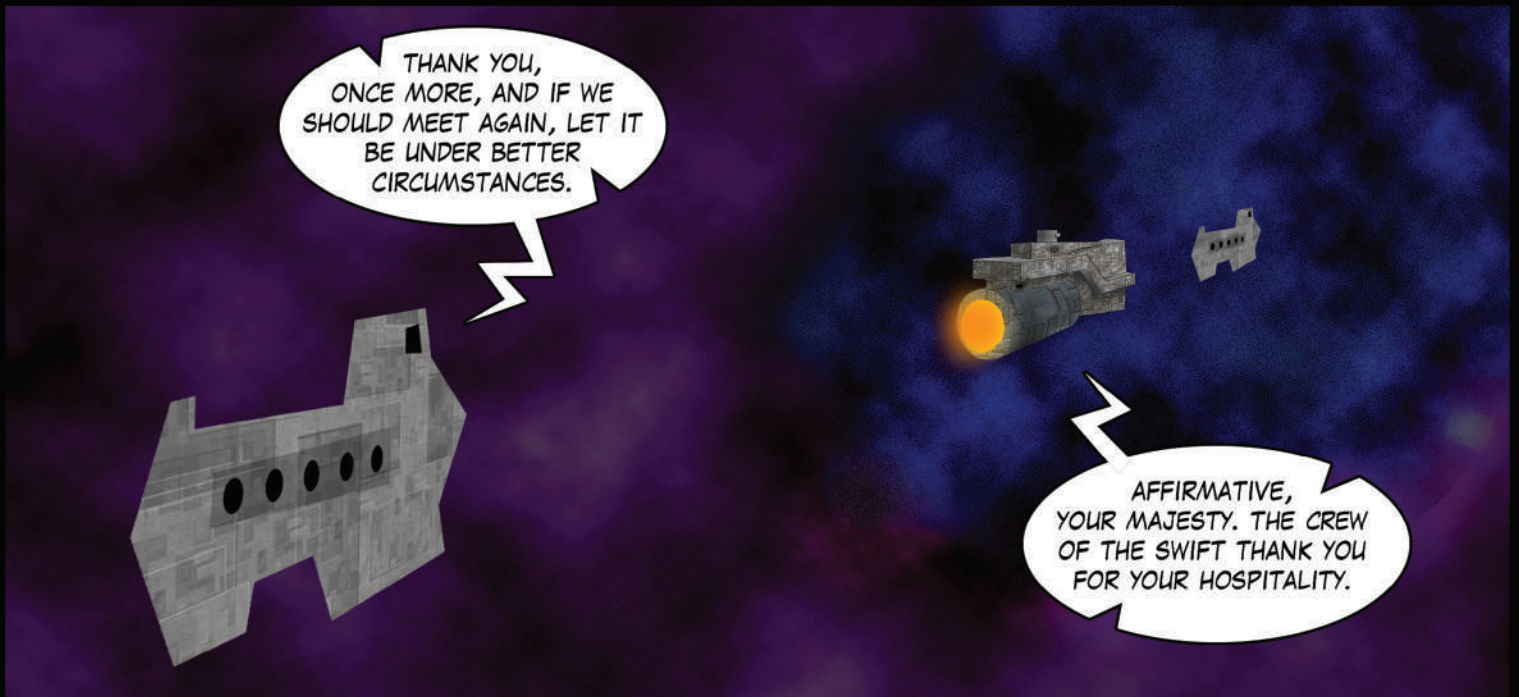




I CANNOT
THANK YOU ENOUGH,
CAPTAIN, FOR ASSISTING IN
OUR FIRST RETALIATION
AGAINST THE PLANET
THREED.

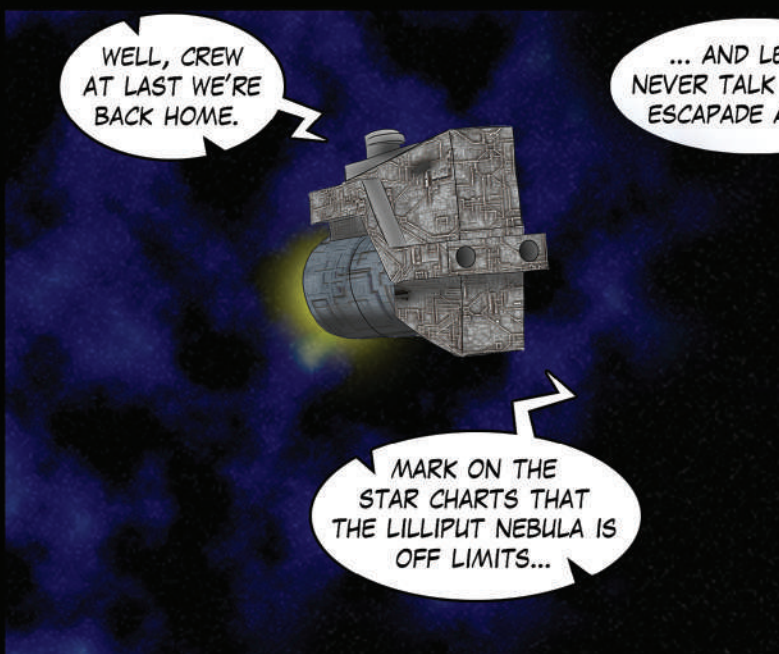


NOW, AS
AGREED, THE COMMAND
SHIP SHALL GUIDE YOU THROUGH
THE CLOUDS, BACK TO YOUR
OWN DIMENSION.



THANK YOU,
ONCE MORE, AND IF WE
SHOULD MEET AGAIN, LET IT
BE UNDER BETTER
CIRCUMSTANCES.

AFFIRMATIVE,
YOUR MAJESTY. THE CREW
OF THE SWIFT THANK YOU
FOR YOUR HOSPITALITY.



WELL, CREW
AT LAST WE'RE
BACK HOME.

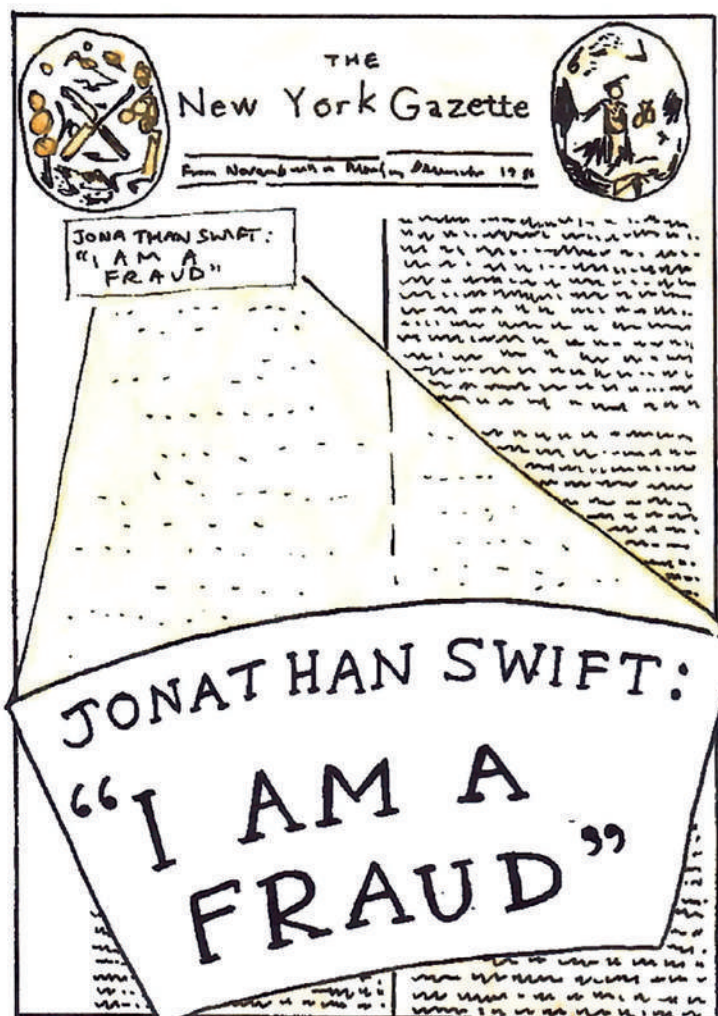
... AND LET US
NEVER TALK OF THIS
ESCAPADE AGAIN...

MARK ON THE
STAR CHARTS THAT
THE LILLIPUT NEBULA IS
OFF LIMITS...

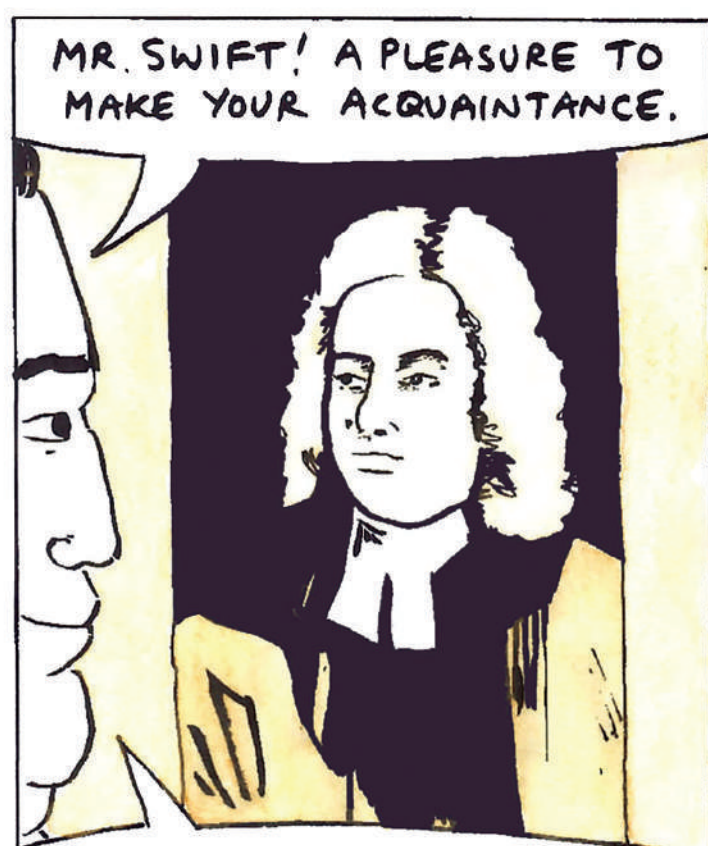


...MOST
WARS ARE
POINTLESS, BUT THE
REASONS FOR THAT
ONE ARE PAPER
THIN!

FIN

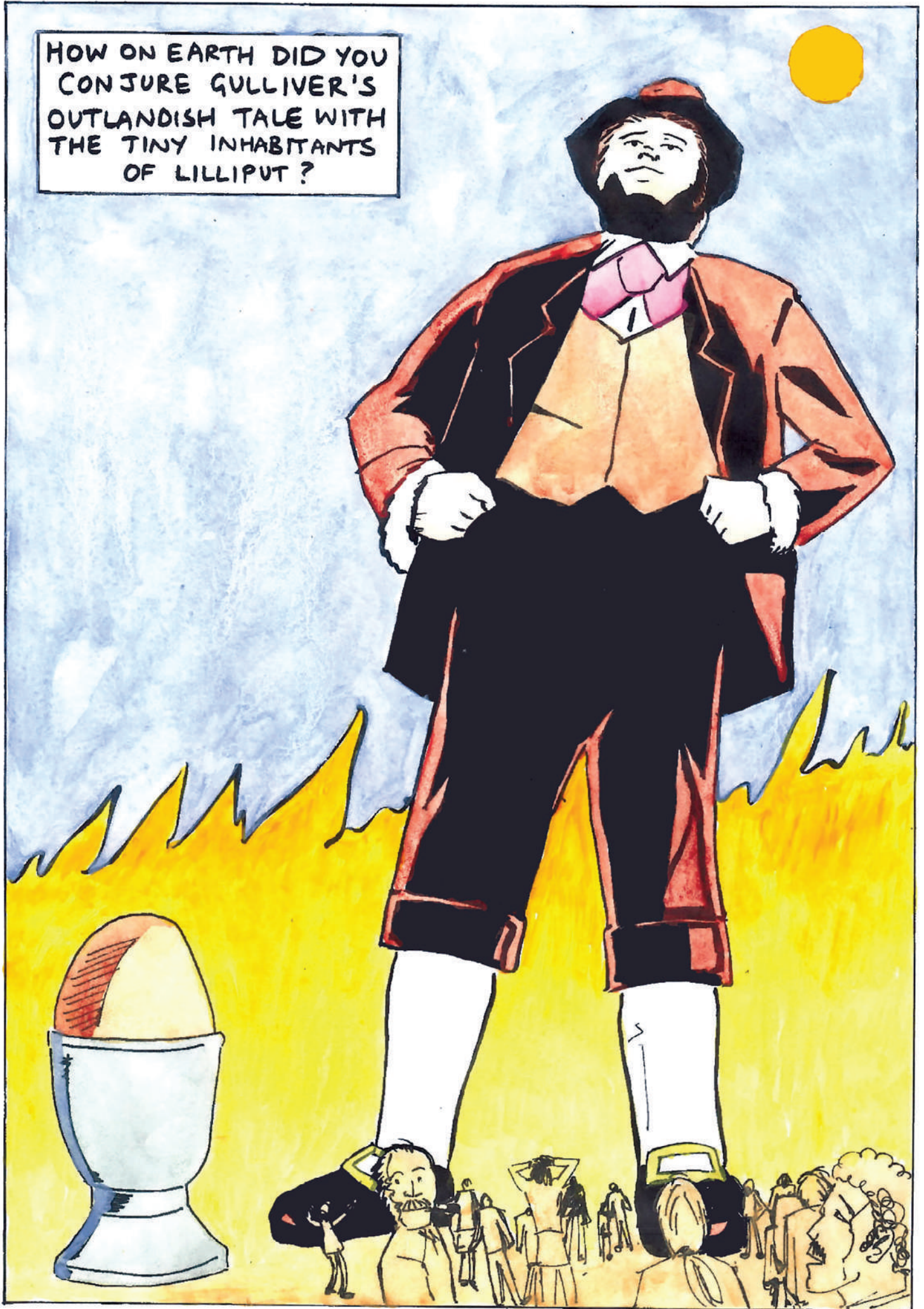


ON THE DAY OF THE INTERVIEW, I ARRIVED AT HIS ABODE TEN MINUTES BEFORE THE APPOINTED TIME.



Um... TO BEGIN, WILL YOU PLEASE EXPLAIN YOUR PRODIGIOUS IMAGINATION?

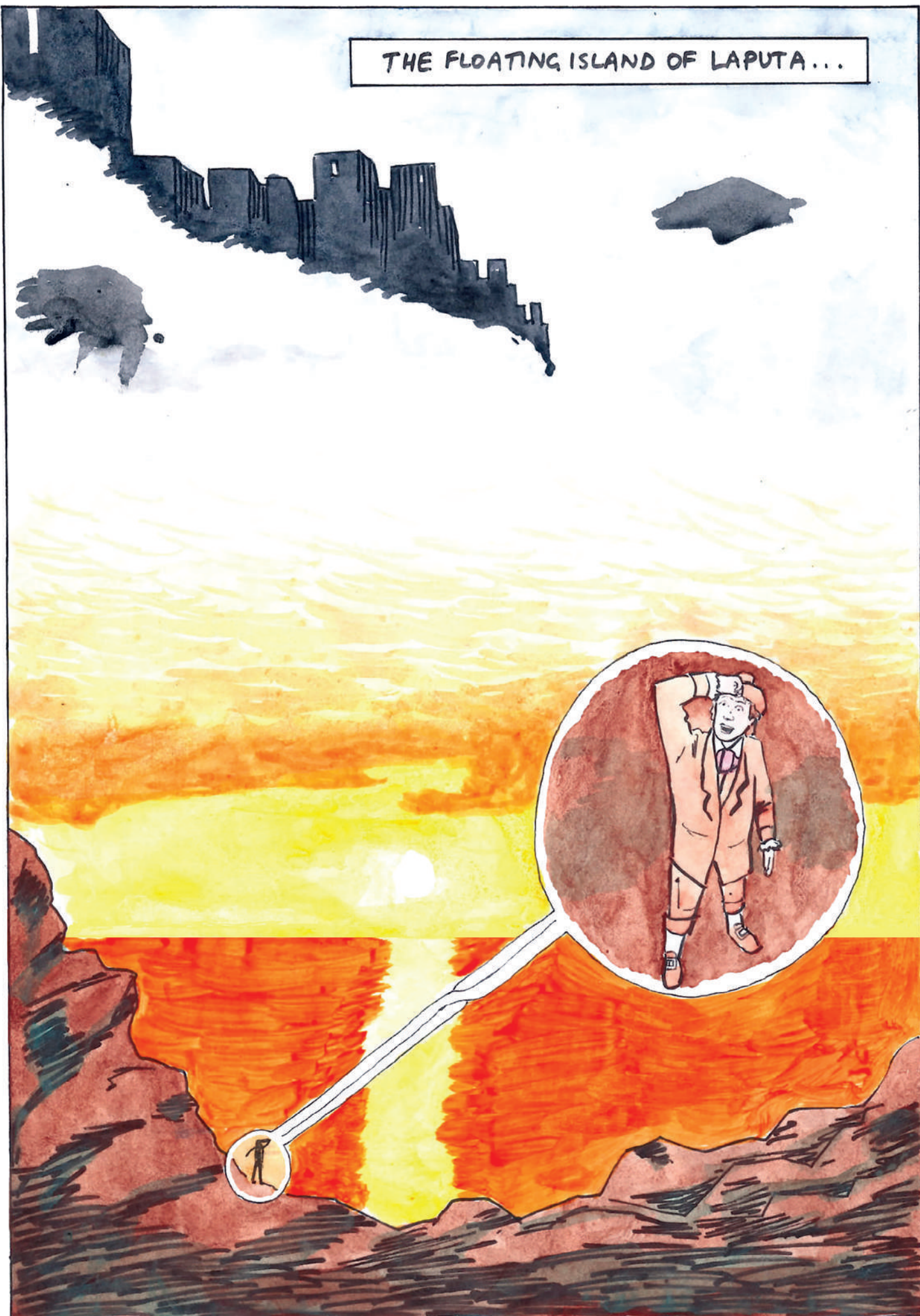
HOW ON EARTH DID YOU
CONJURE GULLIVER'S
OUTLANDISH TALE WITH
THE TINY INHABITANTS
OF LILLIPUT ?



OR THE KINGDOM OF BRODBINGNAG, WITH ITS GIANTS...



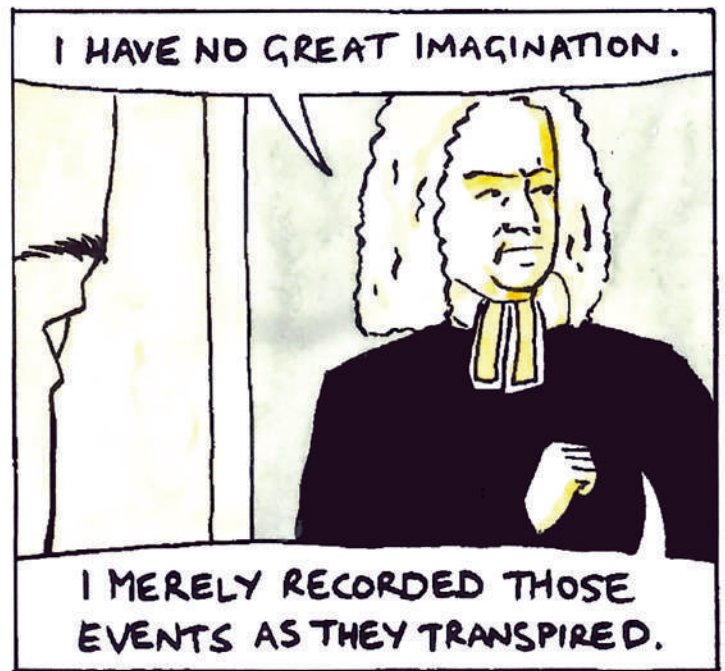
THE FLOATING ISLAND OF LAPUTA...



THE WISE, TALKING HORSES AND BESTIAL
YAHOO IN THE LAND OF THE HOUYHNNMS.

WHAT AN INCREDIBLE IMAGINATION YOU POSSESS.





Scripts

THE BORROWERS, OR ADAPTORS BE DAMNED! By Chris Murray

PAGE ONE

Panel 1

Long shot of Jonathan Swift as Gulliver, walking along a beach. He is holding up a comic as he walks.

Swift (grumbling): a series of squiggles and images that make it clear that Swift is fulminating and swearing.

Panel 2

Closer shot of Swift, still grumbling. He is reading a copy of the *SWIFT* comic.

Panel 3

Swift contemptuously tosses the comic aside.

Swift: Adaptors be damned!

Panel 4

Swift pulls another book from his satchel.

Panel 5

Swift opens up *A Theory of Adaptation* by Linda Hutcheon. He is clearly perturbed by it.

Swift (reading): Palimpsests?!! Hell's teeth! What nonsense is...

Panel 6

Swift is hit full in the face with a large piece of paper, blown through the air on the wind. He drops the book.

SFX: THWACK!

Swift: Arggh!

PAGE TWO

Panel 1

Swift pulls the paper from his face and glares at it.

Panel 2

From Swift's POV we see that the paper is an etching by Hogarth, the one which Hogarth created as a frontispiece for the novel, but was not commissioned by Swift. It depicts a scene not in the novel and imagined by Hogarth.

Swift: What's this...?

Panel 3

Swift laughs uproariously at the image.

SFX: HAHAAHAHA! HOHOHO!

Panel 4

Swift, regaining his composure and wiping a tear of laughter from his eye.

Swift: Well, that might not be in my book, but it warrants a laugh!

Panel 5

A hardback book hits Swift in the face. It is Martin Rowson's *Gulliver's Travels*.

SFX: THWACK! Larger than before.

Panel 6

Swift, reeling from the blow and holding his poor nose, looks up as other books fly past him.

PAGE THREE

Panel 1

A large panel, taking up half the page. A hurricane of books, comics, dvds, videos, and all manner of adaptations of *Gulliver's Travels* bombard Swift, who stumbles backwards as he raises his arms to protect himself.

Swift: Ye gods!

Panel 2

Swift falls to the ground. He is knocked unconscious.

Panel 3

Swift lies unconscious. Same angle as panel 2.

Panel 4

Same angle again, but small, shadowy figures appear, holding ropes.

PAGE FOUR

Full page image of an unconscious Swift, surrounded by books, comics, etc adaptations of *Gulliver's Travels*, with lots of small figures crawling over him, binding him with ropes. These are the accursed adaptors. The borrowers. Several familiar figures are here – Hogarth, Martin Rowson, Ted Danson (dressed as Gulliver from his TV series). Jack Black, Chris Murray, Daniel Cook, Alex Ronald. There are also version of Gulliver, such as the Max Fleisher animated Gulliver from the 1939 film, and versions from the comics, including Ant Man.

PAGE FIVE

Panel 1

Swift awakes. He screams as he sees the borrowers clambering all over him. They jolt back in fright.
SFX: ARRGH!!

Panel 2

Swift, looking at the little people in horror. They regard him with befuddlement.

Swift: What? My Lilliputians, come to life!

Panel 3

Same angle. Swift, trying to lift himself up, but still tied down.

Swift: My creations, do you not acknowledge me your master? Cut me loose!

Panel 4

Group shot of the borrowers looking at Swift rather grimly.

Panel 5

Similar angle. Martin Rowson hands a copy of *A Theory of Adaptation* to Ted Danson.

Panel 6

Close up of Ted Danson reading *A Theory of Adaptation*, eyes narrowed.

Panel 7

Danson slowly looks up from the book.

Panel 8

Danson, with a determined grimace.

Danson: We do not.

PAGE SIX

Panel 1

Swift tearing away the binding and starting to stand up. The Borrowers jump free in terror.

Swift: How dare you little #@\$\$% defy me?!

Swift: I bet you haven't even read my books! You know nothing of my targets, the power of my satire...

Panel 2

Danson defiantly stands his ground as Swift stands up, towering over him. A stiff wind blowing Danson's toupee to one side.

Danson (shouting): You Yahoo!

Panel 3

Swift furiously stamps on Danson, killing him.

Panel 4

The Borrowers scatter in a panic.

Swift: Yes, that's right, &u@# off you little &%&*s!

Panel 5

Swift, alone on the beach, and surrounded by the books and debris left by the Borrowers.

Panel 6

Swift sees a copy of Rowson's *Gulliver's Travels* half buried in the sand.

Swift: Hmmm...

PAGE SEVEN

Panel 1

Swift picks up Rowson's book.

Panel 2

Rubbing his nose and remembering the earlier THWACK! Swift starts to read the book.

Panel 3

Swift smiles.

Panel 4

Swift is laughing.

SFX: HAHAAHAHA! HOHOHO!

Panel 5

Swift walks off down the beach, still reading and laughing.

Panel 6

Swift, further away now, but still walking and reading.

Thought Bubble: I wonder who Tony Blair is?

END

THE INFINITE VOYAGE by Daniel Cook

PAGE ONE

Panel 1

A dehydrated, long-bearded Lemuel Gulliver in ragged clothes. He is exacerbated by yet another voyage, feeling somehow impelled to keep taking to the sea. He has collapsed onto the sand, fists rammed into the ground. In the background a small wooden ship sinks and/or is on fire.

Caption: The 9th Voyage

Word balloon: Not again...

Panel 2

An almost identical panel, but Gulliver is standing and wearing different period clothes (Napoleonic era, and with a fancy hat). The ship is larger with different flags.

Caption: The 33rd Voyage

Word balloon: I don't understand. Again?

Panel 3

An almost identical panel again, but Gulliver is wearing different period clothes (WW2) and the ship in the background is now a surfaced submarine.

Caption: The 56th Voyage

Word balloon: How do I stop this? My god has forsaken me.

Panel 4

Another almost identical panel, but Gulliver is wearing different period clothes (22nd century) and the ship is now a small spaceship hovering over the surface of a sandy planet. There are two small moons visible. Gulliver is now looking up to the sky, arms aloft.

Caption: The 72nd Voyage

Word balloon: No more. No more!

Panel 5

Gulliver crawls across the sandy planet – the camera has panned out to show him lost amid the vastness.

Panel 6

Diagonally split panel. Zoom in on Gulliver's face in first half. In the second half we see what he sees - a dark cave with a small flickering light.

Word balloon: There is something so familiar about all of this.

PAGE TWO

Panel 1

Gulliver enters a large cave. The light is bright and we can see that he is afraid.

Panel 2

The angle flips and we see a shrouded figure sitting in front of a flickering fire. Gulliver approaches him slowly, arm outstretched.

Panel 3

Close up on Gulliver

Word balloon - Gulliver: who are you? Friend or foe?

Panel 4

Close up on shrouded figure.

Shrouded man (to himself): The Yahoo held out his paw, whether in a threatening or mischievous gesture, I know not.

Panel 5

Close up on Gulliver, who is now very angry.

Word balloon - Gulliver: YAHOO?! WHO ARE YOU? SPEAK TO ME!

Panel 6

The Shrouded man laughs manically.

PAGE THREE

Panel 1

Shrouded man lifts off his hood. His face is expressive, wizened and clearly manic (Joker-style).

Word balloon - Shrouded man: I am... LEMUEL GULLIVER!

Panel 2

Back to Gulliver's face. He is stunned.

Word balloon - Gulliver: I... don't understand.

Panel 3

The formerly Shrouded Man is waving his arms wildly, eyes gazing upwards. Perhaps doing a jig.

Word balloon - Shrouded man: I am... ISAAC BICKERSTAFF!

Panel 4

Zoom in on the old man's face (half revealed). He is deranged (crazy eye) and still dancing.

Word balloon - Shrouded man: I am... M. B. DRAPIER... I am...

Panel 5

The shrouded man is no longer manic. He is dejected. Deadly serious.

Word balloon - Shrouded man (i.e. Swift): I am, and always will be, The Very Reverend Dr Jonathan Swift, DD.

Panel 6

Shrouded man's face. Defiant.

Word balloon - Swift: And I am your author, Yahoo. I am your AUTHOR.

PAGE FOUR

Panel 1

The men stand facing each other.

Word balloon - Gulliver: I don't understand any of this. Do you know why I'm here? What is an author?

Word balloon - Swift: You really don't know who I am, do you? Dean of St. Patrick's? The Hibernian Patriot? This means nothing to you?

Panel 2

Diagonally split panel.

Word balloon - Swift: Satire – ever heard of it? Horace? Juvenal? Pope?

Word balloon - Gulliver: I don't know these people. I don't understand any of this. All I know is, I'm a traveller. But even I have never heard of Hibernian - Hibernia?

Panel 3

Swift excited, standing tall.

Word balloon - Swift: Zounds! I don't know whether I should kick your teeth in... or take you under my wing!

Panel 4

Swift puts an arm around Gulliver's shoulder. Gulliver looks puzzled.

Word balloon - Swift: I need an apprentice. The world needs satirists. I never could... fix society – who could? Vex them! I will vex them!

Panel 5

Both men traipse eagerly across the alien desert.

Word balloon - Swift: I can take you back to your wife and children in England. No more travels, I promise. Let's go home, Yahoo.

Word balloon - Gulliver: Dr Swift... I have a better idea...

Panel 6

The men disappear in a flash of light.

PAGE FIVE

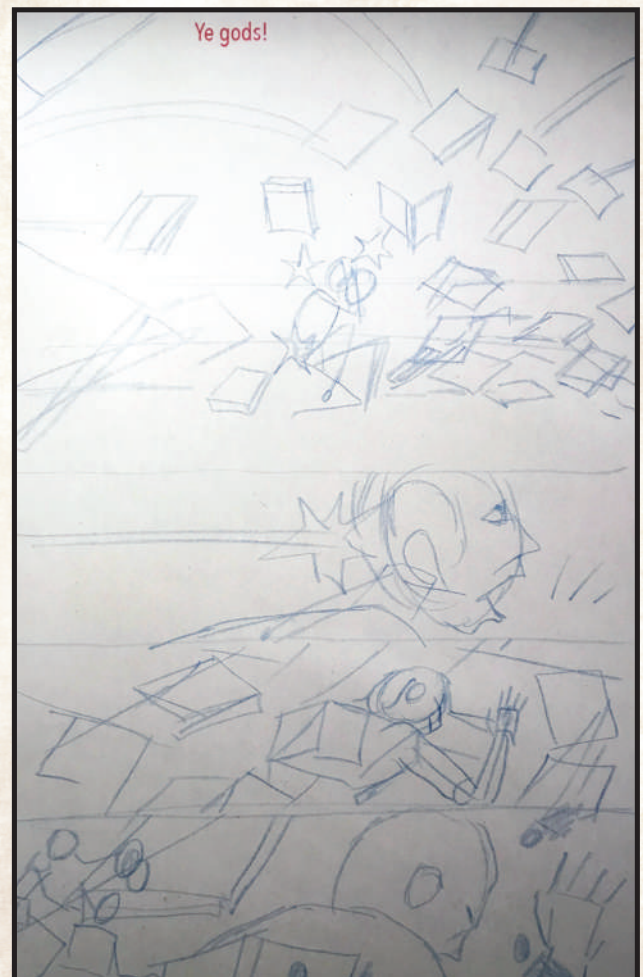
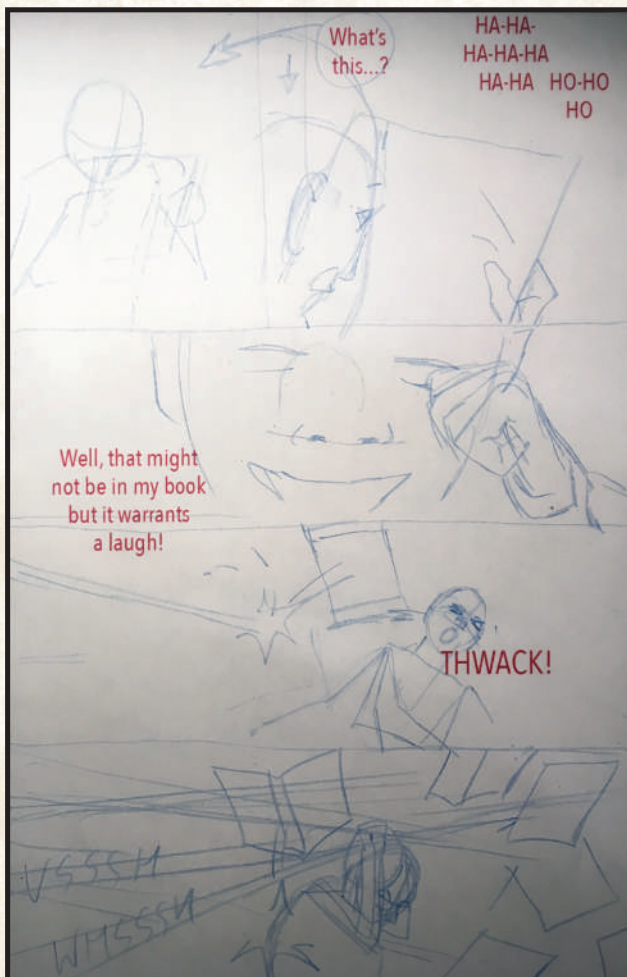
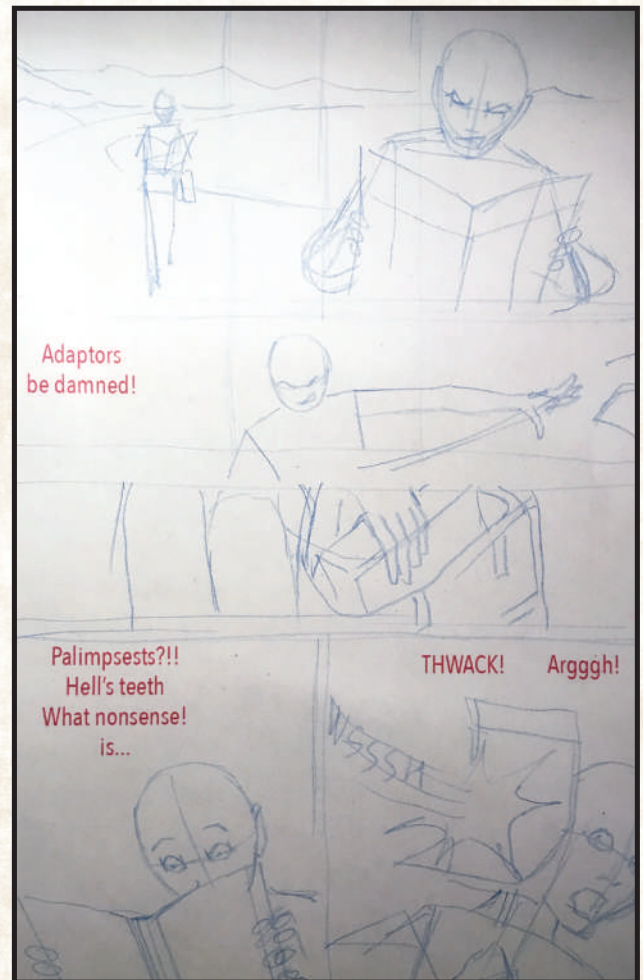
A Kirbyesque splash page. Swift and Gulliver are leaping across time and space (white background, a swirling timey-wimey effect, and floating pages from Swift's books, and updated versions of them, such as *Gulliver 2099*, etc are floating around). There is a large central image of Swift and Gulliver, having a ball, with lots of smaller alternate versions in the background (from different time periods and realities). They are fighting and ridiculing various targets of satire, real and imagined, such as Hitler, Boris Johnson, Trump, etc. Punching the tash off Hitler, giving Henry VIII a wedgie, having a swordfight with Britannia (in which Swift's sword is a huge pen).

Caption: The Infinite Voyage. (can be represented by infinity symbol then the word "voyage").

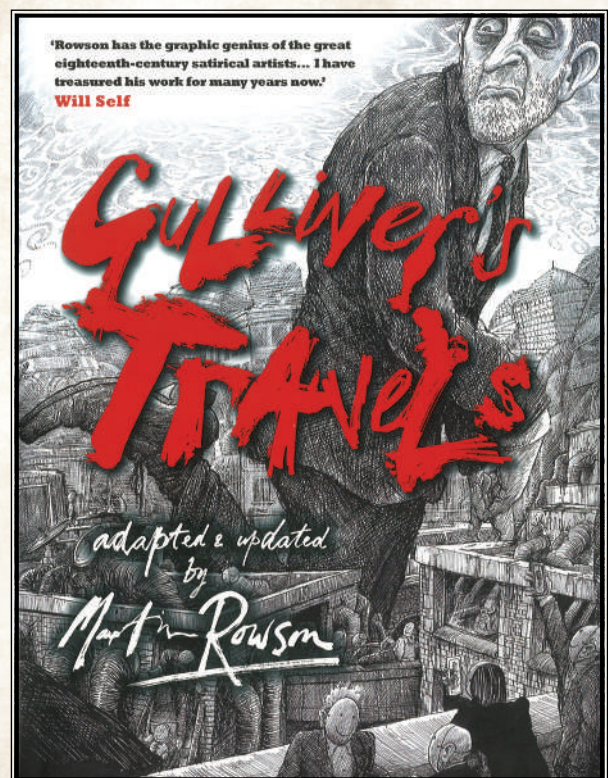
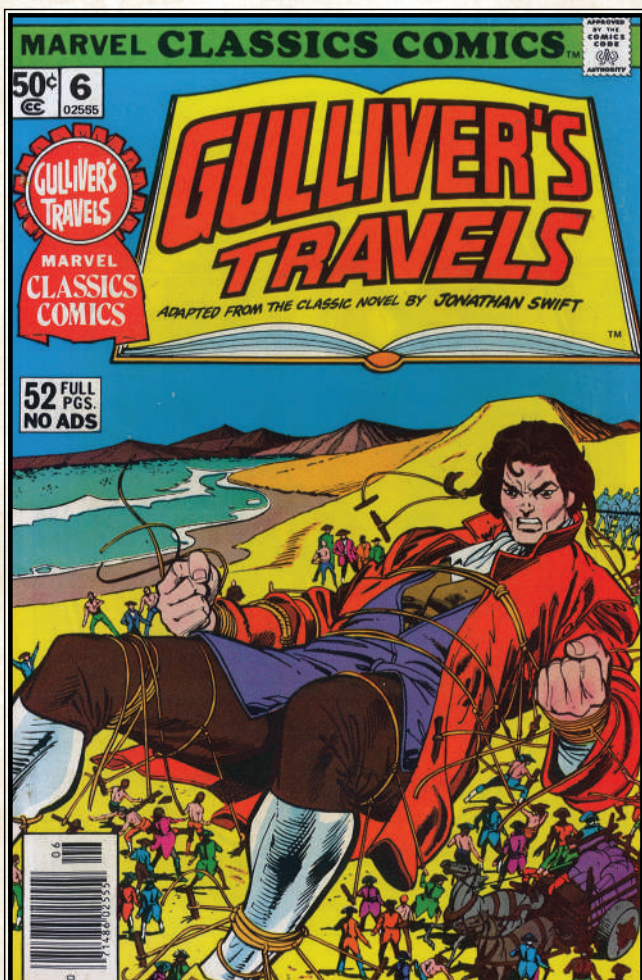
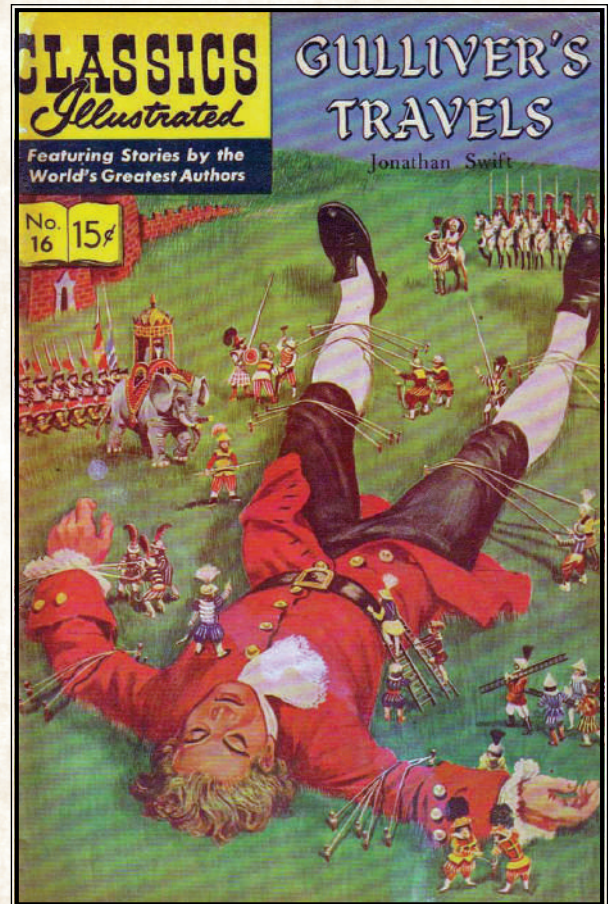
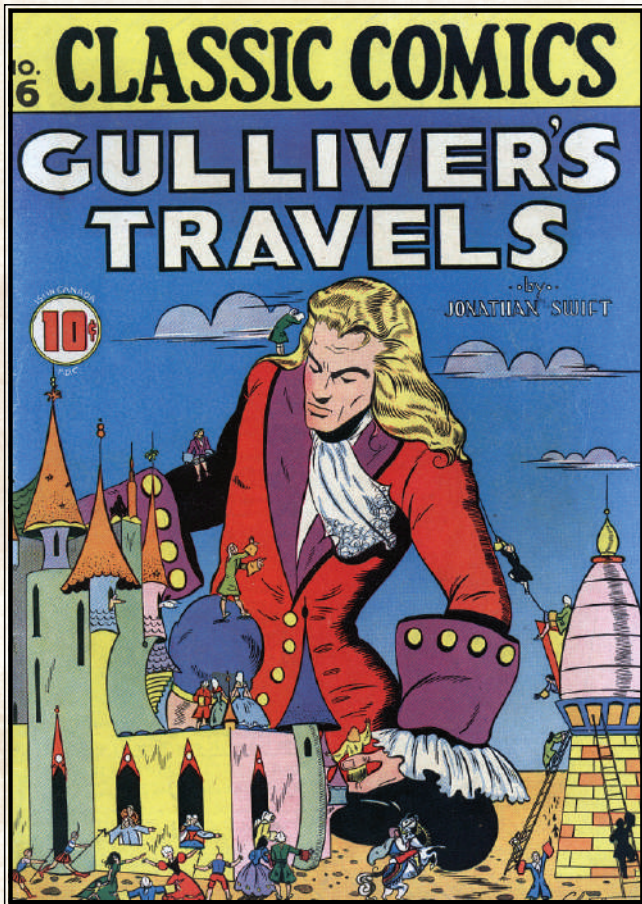
END

Thumbnails

Thumbnailed artwork for *The Infinite Voyage* by Chris Murray, and *The Borrowers, or Adaptors Be Damned!* by Monty Nero.



Jonathan Swift in Comics



Classic Comics (1943) © Gilberton Company, Inc.
 Classics Illustrated (1947) © Gilberton Company, Inc.
 Marvel Classics (1976) © Marvel Comics.
 Gulliver's Travels adapted & updated (2012)
 © Martin Rowson.

Contributor Bios

DANIEL COOK

Dr Cook is a Senior Lecturer in English at the University of Dundee. He specialises in 18th- and 19th-century literature, book history, authorship and appropriation studies, the history of the novel, and Scottish and Irish writing more broadly. Authors of specific interest include Jonathan Swift, Alexander Pope, Henry and Sarah Fielding, Thomas Chatterton, Robert Burns, William Wordsworth, Jane Austen, and Walter Scott.

SEN DEMAJO

Sen is a young comics creator from Fife. She attends the weekly Comics Club at Dundee Comics Creative Space and this is her first published work.

ANDREW MARR

Drew is a young comics creator who enjoys his weekly sessions at DCCS. He has two main titles under development, a comedy, *Drunk Genie*, and a supervillain series titled *The Rehabilitation of Doctor Eye*. He also plans on starting his own comic book company, Gold Lion Comics.

COLIN MAXWELL

Colin writes and illustrates comic book stories in his spare time. He has had some success in independently publishing comics about Robert the Bruce and William Wallace. He is currently working on *The Big Comic Con*, a fictional crime story involving cosplayers.

NORRIE MILLAR

Norrie is a Scottish comics artist and studio manager of Ink Pot, located in Dundee. He has been part of numerous comics publications made in collaboration with University of Dundee, as well as publishing his own work and illustrating works for many different publishers.

www.norriemillar.wordpress.com

CHRIS MURRAY

Professor Murray is Chair of Comics Studies at the University of Dundee. He is co-editor of *Studies in Comics*, and has written extensively on British superhero comics, horror comics, popular culture and propaganda, and the relationship between literature and comics. He is also director of Dundee Comics Creative Space and co-editor of Universe.



Cover image by Alex Ronald

MONTY NERO

Monty writes, and draws comics – including *Death Sentence* with Mike Dowling for Titan Comics, *Hollow Monsters*, *@MontyandZuzu* with Zuzanna Dominiak (online), and various stories for Marvel, Vertigo and 2000ad. He recently graduated with a Masters from The University of Dundee, studying Comics and Graphic Novels, and is currently working for Marvel on an X-men story. His agent for written work is James Wills at Watson, Little Ltd and he lives and works in Dundee as part of the Inkpot studio.

DAVID ROBERTSON

David makes comics, reads comics and writes about comics. His comics and articles have appeared in various anthologies, journals, magazines and websites. He contributes to podcasts, workshops and is studying for the comics MLitt. Through Fred Egg Comics, he self-publishes his titles *Berserkotron*, *Dump* and *Zero Sum Bubblegum*.



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